Wichita Eagle

STUDYING ART IN PARIS.

How the Students Work and Live in the Latin Quarter.

Five Dollars a Month for Ledgings and Forty-Two Cents a Day for Meals—How Young Americans Jump Into Success or Failure.

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To-day the art-student is a serious being, and this fact is particularly noticeable in Americans. They arrive, as a rule, in Paris with limited capital, and a still more limited vocabulary of French.

The student's first quest is for lodging, which he invariably seeks in the Latin quarter. This term is applied to


DAGNAN BOUVERT.

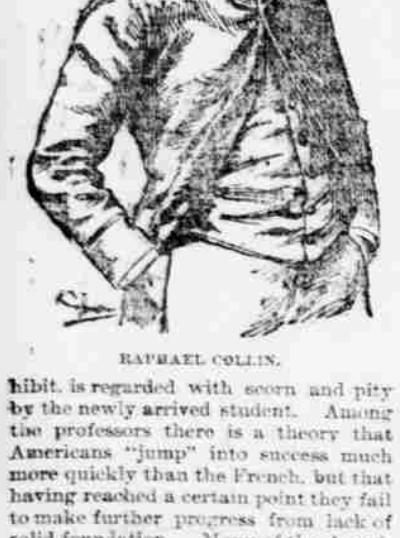
that part of Paris on the left bank of the Seine, in the neighborhood of the Boulevard St. Michael. In the art atmosphere of this congenial locality he secures a room, usually on the fifth floor of a "hotel," where elevators are unknown factors. For his room he pays about five dollars a month, service (which means the making of his bed and supplying the room with water), included.

His meals he takes at a neighboring cafe or cremerie, paying at the rate of five cents for breakfast, twelve for lunch and twenty-five for dinner. Breakfast consists of a large bowl of coffee and two rolls; lunch of a couple of fried eggs or a chop, bread and potatoes; and dinner, soup, a meat, two vegetables and a dessert, with claret, white wine or beer at discretion. This certainly seems to be sufficient physical gratification for mortals living in the region of the Latin quarter, for they thrive on it. The student's next step is for a school, and although there are scores of studios, well-lighted and presided over by well-known painters of Paris, into which he is bound to drift later, invariably he arrives in Paris knowing only one—the Julien—which is the oldest, most famous and most poorly ventilated of all. The popularity of this school is a marvel to many, for it has a wide reputation for poor models, bad ventilation, and absolute lack of "elbow room."

The secret of its success, however, is simple. At the salon the "Julien" professors have unlimited influence, their favorites are always well hung in the exhibitions, and have the favorable chances for obtaining mentions and medals. Poor ventilation then, has its attending compensations.

The newly-arrived student enters the Julien school, paying about six dollars per month. This school is, by the way, one of the most expensive in Paris.

The monthly rate entitles him to an easel in the studio from eight until twelve daily, except Sundays, and to two criticisms a week. The model is provided free, and in the morning class study is always from the nude. It is a wonder where all the Italian models come from; tradition has it that whole families pose as a profession, from the grandparent with long beard and patriarchal air to the babe in arms. The compensation they receive for such service is four dollars a week for men and five dollars for women—the sittings, or more generally "standings," last four hours, with a rest of ten minutes at the end of every fifty. Americans unfortunately have little idea of the amount of labor and hard study necessary before they can produce a really fair picture from the French standpoint. His Parisian neighbor, who draws patiently in charcoal for five years before he attempts to ex-


RAPHAEL COLLIN.

hibit, is regarded with scorn and pity by the newly arrived student. Among the professors there is a theory that Americans "jump" into success much more quickly than the French, but that having reached a certain point they fail to make further progress from lack of solid foundation. Many of the Americans admit the truth of this theory, but fail to find means for correcting this fault, impatience being an inherent trait of their nation. Further, America has not had centuries of art culture, and relatives and friends at home expect marvels in a year or two or lose patience with the student on the other side and begin to wonder if he is studying and whether he is not merely amusing himself in the gay capital in the fashion of Murger's heroes.

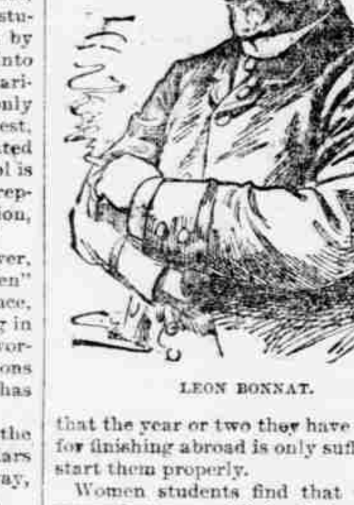
Criticism in a French studio is far different from that which one receives at home. The first idea of the French master seems to be to make the student fully realize that he knows absolutely nothing. That it is presumption on his part even to ask for a criticism. Often the master spends only an hour in looking at the work of sixty students, from which an idea of the hasty review each individual receives can be formed. Only such criticisms are made on three days of patient labor as "look at the model, you are working from imagination," "bad in movement," "bad in construction," "entirely too pretty," "look for the character," and the highest praise ever given is "not bad." However, the master soon learns to know his class, and when he finds a pupil who is earnest he interests himself sufficiently to ask him to bring his home work to his private studio Sunday mornings. Before the opening of the salon the pupil always submits his courses to the master's critical eye and his decision is final.

There are several night schools in Paris, where the students may work from the nude or in a costume class; and here it may be stated that men and women nearly always study separately in the "life" classes. In one school only are women allowed to work with men, a privilege deeply resented by the latter, who prefer studying without restraint.

Few Americans study at Beaux Arts. It is a free school, supported by the government and open to men of all nationalities, but as the number admitted is limited, the preliminary examinations are so difficult that the average American, without prior coaching, cannot pass. The student with limited time finds it more to his advantage to pay a small sum and enter a school whose doors are never closed, for often at the Beaux Arts whole classes are suspended for three weeks at a time, as punishment for lively pranks, and in this way the studies are seriously interfered with.

So much for the American men. Women have their own individual life in art studies. They are, as a rule, older than the men, being from 25 to 50. A few belong to wealthy families; more generally, however, they have taught art at home, and after patiently saving for years have realized their dream of study in Paris.

Often they have been regarded as prodigies in their own towns or cities, and it is a bitter disappointment to find


LEON BONNAT.

that the year or two they have set aside for finishing abroad is only sufficient to start them properly.

Women students find that the most convenient way of living is in an apartment, usually selected in the Latin quarter. For four rooms and a kitchen prices vary from $150 to $200 a year, according to location and size. Independent of this there is a tax of 10 per cent. on closets, windows and doors.

Breakfast is prepared by the girls themselves, and requires only an alcohol lamp as fuel. Sometimes the *femme de menage* is dispensed with as an unnecessary luxury—and, after all, living in Paris is easy enough, even when one assumes household duties. The gas companies rent out stoves to these Bohemians at fifty cents a month. Nearly every vegetable, canned or fresh, can be bought already cooked, and in as small quantities as desired; soup and meats can also be bought prepared for the table, and poultry is sent to the house steaming hot from the spit. Only Americans sojourning in Paris have any idea of the number of girl students who live there alone.

Not one art student in fifty is with her mother or chaperon. She often crosses with friends, selects a pension or a private family, where she finds the terms too high or the food too scanty, and it is not long before she meets one or more congenial spirits in the studio, who are quite willing to take an apartment with her.

In the schools women have exactly the same advantages as men, but unfortunately they pay just twice the price for them.

It is often asked: "What are the advantages of art study abroad?" There is but one reply: "The art atmosphere." In America criticisms are as conscientious and masters much more painstaking than in Paris, but the workers are not as serious on this side of the water. Probably the knowledge that time is limited and one must make the most of opportunities has something to do with this, but the exceptional facilities for study in Paris, and the respect with which art is regarded there, have more. A man who has achieved fame in the art world there is regarded with as much veneration as a veritable sovereign. Students form a colony of their own, where art reigns supreme. The subject of conversation is art, the aim of each "good work."

The Louvre and Luxembourg may always be visited. The old and new salons open their doors every spring, and there are at least a dozen smaller exhibitions during the year, so that the student can study, at his leisure, the works of any school and of any period.

HENRY RUSSELL WRAY.

Pennsylvania's Exhibit.

A topographical map of the Gettysburg battlefield and models of the centennial exposition and of Independence hall will appear in the Pennsylvania exhibit. A public-spirited citizen will contribute the first named, and the city of Philadelphia will furnish the last two. The schedule of exhibits adopted by the state world's fair board indicates that Pennsylvania will make a very extensive, complete and interesting showing.

She Chats About Women's Taste for Heraldry.

What a Man Who "Does a Big Business in a Heraldic Way in New York" Says of American Women.

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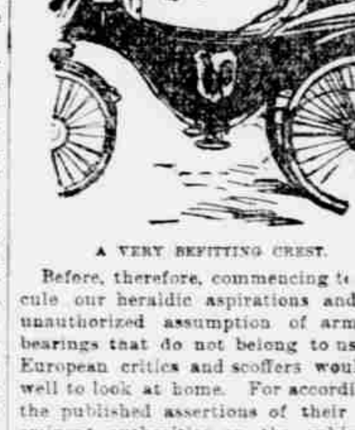
A "graduate of the London Herald's College," who is "a relative and pupil of Sir Bernard Burke," and who according to his own account "does a big business in a heraldic way in New York," has been recently holding up his American customers to British ridicule in the London press. This is all the more reprehensible on his part since he admits himself that most of his patrons are ladies. The ignorance of the latter on the subject of armorial bearings he describes as "agonizing," and he publishes in the English newspapers the most extraordinary and improbable stories concerning our heraldic tastes and aspirations—stories that, of course, are calculated to present us in a very ludicrous aspect to the countrymen of this courteous, grateful, and chivalrous "relative of Sir Bernard Burke."

I am perfectly prepared to admit that there are many among us whose tastes run in the direction of heraldry, and who are fond of seeing armorial bearings on their carriage panels, on their servants' livery buttons and on their plate. But these are tastes that are by no means restricted to American women, as "Sir Bernard Burke's relative" would have one to believe. They prevail to a far greater extent in the Old World, and instead of being confined to our sex, constitute a subject of much concern and interest to the men as well.


HERALDRY IN YE OLDEN TYME.

In Europe, and especially in England, as soon as ever a person of plebian origin has succeeded in amassing a sufficient amount of money to enable him to assume a position in society—society as distinct from the petty tradesmen, the farmer and the working classes—he immediately proceeds to adopt armorial bearings as an outward and visible manifestation of the fact that he now belongs to the gentry. Sometimes he applies to the Herald's College in London, a State Department, where in return for a fee of $400 he is able to obtain a Government Grant of Arms in due form, which thenceforth remains the property of himself and of his legitimate descendants. In most cases, however, the "nouveau riche" dispenses with the costly assistance of the Herald's College and coolly adopts whichever heraldic device strikes his fancy among those submitted for his approval by the stationer where he purchases his notepaper, or by the tailor who "builds" his servants' liveries. According to an essay by the famous genealogist, Gough, in a recent number of the "Scottish Review," there are tens and even hundreds of thousands of persons in Great Britain who are guilty of the "unauthorized assumption of the arms of gentle families," while in France, Italy, Switzerland, Belgium, Holland, indeed, everywhere on the continent, save, perhaps, in some of the small German sovereignties, a similar state of affairs prevails.


A VERY BEFITTING CREST.

Before, therefore, commencing to ridicule our heraldic aspirations and our unauthorized assumption of armorial bearings that do not belong to us, our European critics and scoffers would do well to look at home. For according to the published assertions of their most eminent authorities on the subject of heraldry the people in the Old World are far more open to reproach in the matter than those in the New.

While it is easy to understand the eagerness displayed by newly enriched people to adopt armorial bearings, since the use of the latter has from time immemorial been regarded as the outward and visible indication of gentility, I have always wished that women here should devote their attention to selecting appropriate mottoes for themselves, rather than heraldic devices. There is something so much more feminine, more characteristic and more personal in a motto than in a coat-of-arms. It gives a clue to the personality of the owner. In France mottoes are all the rage, and there is scarcely a single well-known Parisienne, either of the great world, the smart world or the half world who has not got her motto which figures to the exclusion of the ordinary armorial bearings on her note paper, as has "objets de toilette," and even upon the panels of her carriages.


SELECTING A HERALDIC DEVICE AT HERALD'S COLLEGE, LONDON.

Thus, for instance, the Duchesse de La Rochefoucauld-Doudeauville, who is a daughter of the late Prince de Ligne and the grandest lady in France, being to all intents and purposes the autocrat of the Faubourg St. Germain society, has on her note paper no coat-of-arms, but merely the ducal coronet with underneath on a scroll her motto "C'est mon plaisir." ("It is my pleasure.")

Very characteristic and significant is the motto adopted by the Comtess de Paris, the consort of the Chief of the Ancient Royal House of Bourbon, the Pretender to the throne of France. It is in Latin and is as follows: "Lilia neat atque laborant." (The lilies spin and toil.") The lilies play an important role in the Bourbon coat of arms, indeed, they constitute the heraldic emblem of that royal family, the altered and saddened condition of the latter being indicated by the countess' paraphrase of the Scriptural verse to the effect that the "Lilies neither toil nor spin."

The Comtesse de Martel, who has achieved such brilliant success in the literary world under the pseudonym of "Gyp," which has become synonymous for everything that is sparkling and bright in French literature, has selected for her motto the words, Et puis apres? ("Well, and what then?")

Madame Adam, the well known proprietress of the "Nouvelle Revue" at Paris, who has frequently appeared as a contributor in the pages of the "North American Review," has adopted a paraphrase of the famous motto of the noble family of Rohan. The latter runs: "Roi ne puis, prince ne daigne, Rohan suis" (I can't be a king, I am too proud to be a mere prince, but I am a Rohan.) This Madame Adam has transferred into a motto of her own, as follows: "Marie ne puis, Eve ne daigne, Adam suic."

Yvette Guilbert, the cafe chantant songstress, whose vogue at Paris during the past two years has been superior to that of any other cantatrice, has adopted as her motto: "Nulle divette, qu' Yvette." ("There is no other diva but Yvette.")

Sarah Bernhardt's indomitable character is well shown in her motto of "Quand meme," which may be translated as: "Notwithstanding everything."

Another equally popular French actress, Rejane, uses as her motto the phrase "Je ne crains que ce que j'aime," ("I only fear that which I love.")

It seems to me that American women might with advantage adopt this pretty fad, which has now become so prevalent among our French sisters. A motto has far more meaning and more raison d'etre than armorial bearings. The latter especially when merely "adopted" in lieu of "granted" have no true significance, whereas a motto always conveys some indication of its bearer's character.

CARRIE CARELESS.

Blaine and Emory Storrs.

One of Mr. Blaine's favorite stories is of the late Emory A. Storrs, the witty lawyer orator of Chicago. He came into the Maine campaign when Mr. Blaine was the Republican candidate for the Presidency. Storrs was boiling over with enthusiasm. He was used to fervid western emotional audiences. The Maine audiences were a great trial to him. They sat facing him during his wittiest and brightest attempts without displaying the slightest sign of pleasure or displeasure. It took Mr. Storrs several days to discover just the right depth of saturnine humor best adapted to stir up the extreme Eastern New England mind. Mr. Storrs used to say that it was a tremendous triumph for him to bring a smile upon their stern faces. He observed, however, that they seemed afterwards to be in pain, as if their facial muscles had undergone unusual strain. After the people got to understand him he had a very great success. He was at Bar Harbor one night when the late Senator Plumb, of Kansas, arrived for the purpose of making a report to Mr. Blaine concerning his view of the State. It was in September, and the effect of the election in Maine was a source of anxiety to the leaders of both parties. Senator Plumb was a man who always looked on the gloomiest side of things. Mr. Blaine sat with Mr. Storrs on the porch of his cottage and listened to the report of the Senator. Mr. Plumb said that he feared for the result in the State. "Why?" asked Mr. Blaine. "The people are cold, dull and apathetic; there is a lack of enthusiasm in every direction."

The irascible and impatient Storrs here broke in with this question: "Plumb, have you seen anybody but your audience?" and that ended the Senator's report on the condition of affairs and the State campaign.

Wanted the Dish Complete.

Mrs. Youngwife—Can you give me a veal cutlet?

The Butcher—Certainly, madam.

Mrs. Youngwife—And if it isn't too much trouble, can't you send your boy to the baker's, so I can have it "breaded."—Harper's Young People.

The Emergency Provided For.

Jeanie—But you can't support a wife on twelve dollars a week, George.

George—True, darling; but our firm always raises its men to twelve dollars and a half when they get married.

Interesting Exhibits.

Philadelphia will draw on Independence hall for some of the exhibits which are to represent the state at the world's fair. It has been decided by the committee in charge that the articles that were used by the continental congress, and which are now in the east room of the hall, including the desk, chairs and pictures of the signers of the declaration of independence, shall be sent to Chicago. The committee also wants to borrow the statue of William Penn, in order to set it up in front of the state building. Citizens of Philadelphia are offering some of their pictures for the art gallery. Among these are Giacomelli's fine painting, "The Festival of the Brides of Venice," and the mosaic picture known as "The Discovery of the Remains of St. Marcus." It contains over one million pieces, and seven years were spent in the composition.

A Queen Dramatist.

Queen Natalie, the Beautiful, of Servia, is among the authors. She has written a play entitled "Mother." No doubt she gives utterance in it to her own motherly sufferings and anguish when forced to separate from her son, the boy king of Servia. A Parisian theater is said to have bought the piece and will produce it. Whether it be good or bad as a work of art, the person and the misfortunes of the authoress have attracted so much attention and supplied the world with so many sensational reports that there will be a great demand for the revelations expected to be given by the pen of the queen, which will insure to the enterprising theater full houses and a profitable business.

Single Book	$ 75
Three Books	2 00
Six Books	3 75
Single Book by mail, prepaid	85

JINRIKSHA SERVICE.

Three Thousand Japs May Wheel Their Carts About the Park.

Those who looked with so much curiosity upon the two jinrikshas, introduced into Chicago last summer by an enterprising merchant, and which were sent back to Japan because they were thought to interfere with alien contract law, will be interested to learn that there may be fifteen hundred or perhaps two thousand of the same vehicles at Jackson park next year.

At the meeting of the ways and means committee recently the matter was discussed, and it was decided not to take final action until it was learned whether it would be possible to import the jinrikshas without again clashing with the law. There is in America a sentiment against allowing a human being to convert himself into a beast of burden. The Japanese emperer also opposes the idea that his subjects are to take a degraded position before the world. And if the jinrikshas are introduced both of these opposing elements must be overcome.

As a matter of fact, the opposition to the jinriksha is by many considered mere prejudice. At Jackson park they would prove of great service. The Japs who propel them are hardy little fellows, who can travel further in a day and keep up a harder pace longer than a horse can. They are all intelligent, and they would find their way along the boulevards in an easy manner and would avoid a crush. If they are brought into service a blockade will never occur, and persons using them will be able to get about the grounds easier than with a carriage and horses.

If it is decided to bring the jinriksha into use not less than fifteen hundred of them will be imported. It is probable that this legal question will be at once referred to Attorney Carlisle, and as he decides so will the committee act.

LEO'S GENEROSITY.

The Display of the Vatican Treasures of Inestimable Value.

The information that the pope would make an extensive exhibit at the fair, which was contained in a late cablegram from Bishop Ireland, made happy those who have the welfare of the fair at heart.

It has been known ever since Judge T. B. Bryan appeared before the pope and was so graciously received that the vatican would be represented at the fair. The information received simply proves that the exhibit to be made is to be an important one. A formal request for space was made upon Director General Davis, and, of course, it met with favor. The amount of space desired cannot be told until full information is received. The one article that it is known will be displayed is a map of the world published in 1525, the first produced after the discovery of America. That map, which was promised for the fair to Judge Bryan, is of inestimable value. It has hung in the vatican for hundreds of years. The entire exhibit will undoubtedly be one of great value and of greater interest. The mere fact that it is made with the pope's blessing will attract to the fair hundreds of thousands of loyal Catholics who ordinarily would have remained away.

Been There.

Binks—I got a sure tip on the race yesterday.

Minks—That so? How much did you lose?—N. Y. Weekly.

An Inexcusable Blunder.

"Pembroke seems to me a singularly empty young man."

"You wrong him. He is always full."—Life.

M. W. LEVY, Pres.
A. W. OLIVER, V. Pres.

STATEMENT

Of the Condition of the

Wichita National Bank

Made to the Comptroller of Currency at the Close of Business, May 17th, 1892.

RESOURCES.

Loans and Discounts	$583,950.01
Bonds and Stocks	17,294.71
U. S. Bonds	50,000.00
Real Estate	65,000.00
Due from U. S.	2,250.00
Overdrafts	2,926.49
Cash and Exchange	232,370.69
	$953,791.90

LIABILITIES.

Capital	$250,000.00
Surplus	50,000.00
Undivided Profits	5,410.77
Circulation	45,000.00
Deposits	603,381.13
	$953,791.90

Correct, C. A. WALKER Cashr

W. N. COLER, Jr. Prest. COLER L. SIM, V. Pres. CHAS. H. POOL, Cashier.

Sedgwick County Bank,

WICHITA, KAN.

Capital - - - $50,000

DIRECTORS.

W. N. Coler, Jr., Henry A. Forrest, J. H. Longstreet, W. T. Sim, E. H. Anawalt, W. W. Pearce, Geo. Van Werden, R. V. Hewlett, C. W. Southward, Coler L. Sim, Chas. H. Pool.

Opened for Business, May 7th, 1892.

B. LOMBARD, Jr., President. L. D. SKINNER, Cashier.
J. P. ALLEN, Vice President. W. H. LIVINGSTON, Assistant Cashier.

State National Bank.

OF WICHITA, KAN.

CAPITAL, - - $100,000
SURPLUS - - 90,000

DIRECTORS:

John B. Carey, W. F. Green, J. P. Allen, J. M. Allen, P. V. Healy, B. Lombard, Jr., Peter Getto, L. D. Skinner, James L. Lombard.